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IN THE LAST GLEAM—PAINTING BY RUSSELL
FLINT IN SECOND INTERNATIONAL
EXHIBITION OF WATER COLORS

color exhibition there will be shown the annual exhibition of the Chicago Camera Club and an exhibition by animal painters and sculptors. The display of the Camera Club is the result of a series of "one man" exhibitions held by the club during the winter and in which by a process of elimination and gradual working up of a few chosen subjects a set of prints of high quality have been selected. The exhibition of animal painters and sculptors consists of paintings and sketches by Charles Livingston Bull, Henry R. Poore, Edward C. Volkert, Carleton Wiggins, and others; and bronzes by such artists as, Eli Harvey, Anna V. Hyatt, and Frederick R. Roth.

THE GURLEY COLLECTION OF DRAWINGS

AS the Leonora Hall Gurley Collection of Drawings is received from time to time during the coming months, and it becomes possible to prepare it properly for exhibition, parts of the various sections of the collection will be shown. The last issue of the BULLETIN announced the gift of this comprehensive group by William F. E. Gurley of Chicago in memory of his mother. The first exhibition chosen from the collection comprises the work of some of the early Italians. This exhibition was opened to the public in

Gallery 43 on March 5 and will continue for about six weeks.

With Sidney Colvin, Bernhard Berenson, and men of such special knowledge stressing the importance of the drawing as a foundation for criticism, the study of the smaller collection receives an impetus and promises worthwhile discoveries. Paintings are fast coming to be studied in a scientific way, and the primary importance of the drawing is now better understood. Hitherto little attention has been paid private collections, while even the greater cabinets of Berlin, Vienna and Florence have scarcely been utilized in the building up of this science. The former are likely to yield much testimony toward verifying the present attributions in painting.

When the ephemeral nature of a sketch or study for composition is considered, it is small wonder, indeed, that so few of the great masters' drawings have survived the vicissitudes of the studio. It is not at all remarkable that these few are in most cases of uncertain attribution. Unquestionably authentic drawings by the earliest men are difficult if not impossible to find. The existing attributions are more or less traditional: the slightest trace of a particular school in a drawing immediately fastens on it the name of the leader of that school. Collectors and dealers naturally think well of their holdings, and the few great names still monopolize the sale catalogues and are apt to go unchallenged.

A new attitude among students and serious collectors, however, is becoming evident. The drawing is coming to be valued and appreciated, not because of the illustrious name attached to it, but because it gives a fascinating glimpse of the artist's way of working. Paintings are not usually the full-fledged, inspirational things that some appear to be. In most cases they are built up from studies and drawings. This is especially true of the many figured canvases of the

masters and schools of those early years.

The drawing then is probably the more spontaneous and intimate thing and is of primary importance to an understanding of the early men. "Art is a traditional thing," "one artist builds upon another"—all such sayings, however much abused, contain an element of truth, and it is just this that makes the study of the more spontaneous and worth while drawings of even the less important names so rewarding.

It is the examples of the work of the lesser men that attract us in looking through the Italian drawings in the Gurley Collection. The attributions of Campagnola, Leonardo, Raphael, and Michelangelo are there, but to our mind the true value and interest is in the fact that the toiling and activity of the more obscure painters and the part they played in the general flowering of the art of those times are therein demonstrated. In a survey of the Renaissance the more famous men and their marvellous productions are apt to blind us to the activity of others of their time. The less conspicuous, the second and third rate painters, also assisted tremendously the growth of Italian national art. Their drawings alone are a great contribution to our heritage. Although these men did not attain first rank in painting, they were consummate draughtsmen and in some cases the peers of the masters: the Gurley drawings bear witness to their accomplishment.

W. McC. McK.

FEBRUARY EXHIBITIONS

THE Twenty-sixth Annual Exhibition by Artists of Chicago and Vicinity which closed on March 5 was the scene of considerable activity with the almost daily visits of women's clubs. The atmosphere of sociability was further enlivened by "Art abandoned," Mrs. Armstrong's clever play, a burlesque on art life of today.



THE CASBAH, TANGIERS, MOROCCO. IN EXHIBITION OF PAINTINGS BY GRACE RAVLIN

This exhibition again presented the opportunity of reviewing the status of art in Chicago. It was possible here to see the high pitched color and divisionism of the impressionists combined with the rhythm of mass, decoration, and simplification taught by the post-impressionist leaders.

The exhibition of the Chicago Society of Etchers held during the same period brought together the work of etchers from many parts of the world and revealed an unusual interest in etching on the part of the layman and the young art student.

For the annual reception of the Antiquarian Society on January 20 a small exhibition of Georgian period laces was displayed from the collections of Mrs. Potter Palmer, Mrs. Edward E. Ayer, Mrs. Martin A. Ryerson, Miss Helen Drake, Mrs. Samuel Allerton, Mrs. Edith Rockefeller McCormick, Hugh McBirney Johnston, and Miss Clara Gilbert. On the same occasion, through the courtesy of Mrs. Marietta B. Wilkins of Salem, costumes, shawls, bonnets, and other heirlooms of the colonial period, borrowed from the leading families of Salem, were shown. These continued on view until February 24. The objects, selected for their aesthetic rather than their historical value, will no doubt stimulate greater interest in American costume in Chicago.